THE KINEMATOGRAPH AND LANTERN WEEKLY.

EDITED BY THEODORE BROWN

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A Merry Christmas to all our Readers.

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Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.
Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

December 26, 1907.

The Future Living Picture. When contemplating the better class of film of to-day, in which masterly skill has been combined with artistic taste, it seems at first almost impossible to suggest improvements. Yet a more severe criticism and searching after perfection reveals flaws and weaknesses which would otherwise be overlooked. It is by a full recognition of such defects as may be pointed out by the sincere critic that we may hope to realise better things and greater possibilities in the future. The maker who imagines he is secure so long as he is able to amuse by a cleverly constructed plot or by a cunningly devised trick will find himself mistaken a few years hence. Probably there will always be a certain proportion of the public that will patronise the humorist and the trickster, but that proportion will be very small compared with those who will desire to be edified by something better. The far-seeing manufacturer is ready to criticise his own productions most severely and is open to suggestions simply because he knows that in the future the picture that is best in every sense of the word will pay him for any extra pains he may lavish upon its production.

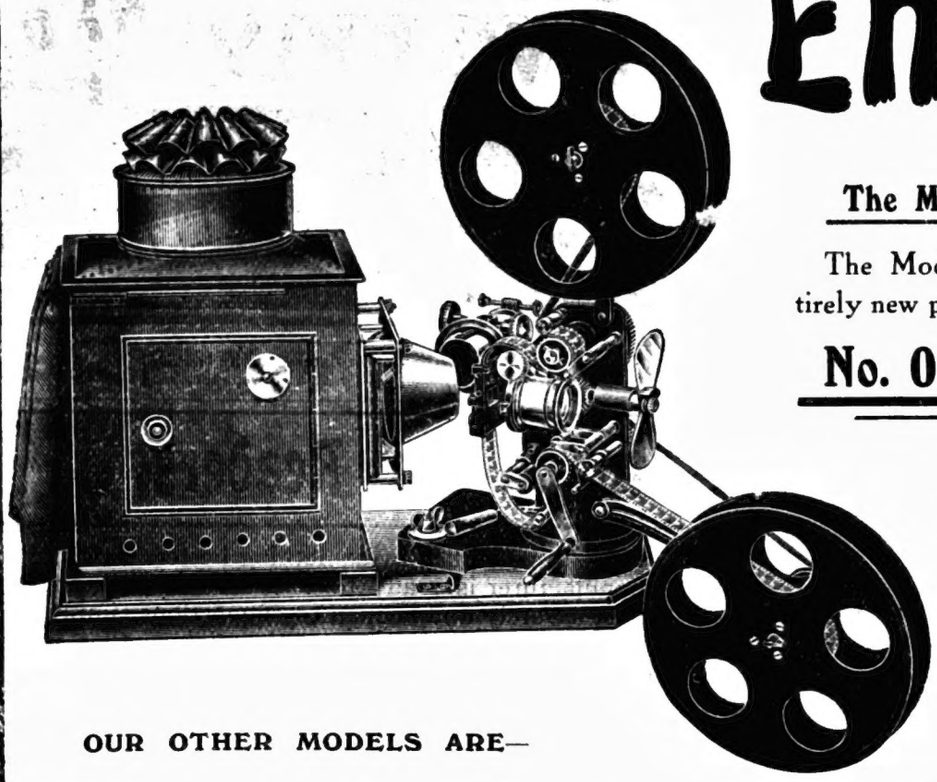
Properly Lighted and Artistically Composed. In the future, no film will sell well that has not been properly lighted—is weak in range of tones—or is contrasty. Moreover, the picture manifesting artistic ability in the composition of the subject will score. The future picture will also have eliminated from it, haziness that is due to want of definition through carelessness in focussing. No object will be permitted to appear in the scene which does not come within the critical focal range of the camera lens. Exactly the correct number of progressive phases will be included in each series, such as will precisely satisfy the analysis of true motion. If the subject happens to be of an educational character it will be designed so as to be pregnant with teaching power and will be rid of superfluous padding. Finally, the living picture will no longer be devoid of colour, but will present to the eye all the beautiful hues of nature agreeably arranged.

Excelsior. The number of persons interested in living pictures is quickly increasing. Our subscription list is added to by more than a dozen names each week, and our sales through the trade are proportionately improving. Last week, the day after printing, we had not a single copy of the current issue left and had several callers whom we had to disappoint until we printed a second edition. Our advertisers should note these facts and should remember that every copy published goes to the very people they desire to reach, and that the circulation is not wasted on theatrical artistes and music hall performers, but is eagerly looked to by those interested in the trade.

BUTCHER'S Empires

ARE

The Most Up-to-date Projectors.



The Model we illustrate here is an entirely new pattern this season.

No. 0 Empire, £14 14s.

It is designed to meet the requirements of those exhibitors who cannot run to a high price and yet require a machine which will show a picture as steady as any high-priced instrument. For Fair Grounds and Side Shows it cannot be beaten.

OUR OTHER MODELS ARE—

"Empire" Catalogue on application.

No. 1 Empire - £18 18s. 0d.

No, 2 „ - £35 0s. 0d.

"Empire" Catalogue on application.

FILMS FOR HIRE.

Very few Showmen and Exhibitors in general can afford to buy new films every week. Our extensive Library contains many thousand feet of up-to-date films, and Showmen come to us because they can rely upon filling their programmes with the best films, both as regards subject and quality.

All the latest and best subjects added from time to time.

It will pay you to write for our Hire List.

Terms for hire over any period.

W. BUTCHER & SONS, Ltd., Camera House, Farringdon Avenue, E.C.

Telegrams: "England, London." Telephone 1632 Holborn.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

THE PROPOSED EXHIBITORS' ASSOCIATION.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—I have seen the correspondence in the "WEEKLY" on the subject of my suggestion of November 7th and have been favoured with visits and private correspondence on the matter by other Exhibitors and am satisfied that before long the suggested Association will be an accomplished fact. Messrs. Films Ltd. have evidently well grasped my ideas, as has also Mr. Dove Paterson.

With all respect, it seems to me that Mr. Waller Jeffs has not carefully read my letter of November 7th, or he has misunderstood it. I certainly did not intend to say that manufacturers would never go out of their way to help exhibitors, in fact my personal experience has taught me that "most" (to use Mr. Waller Jeff's own word) of them will do all they can to assist a customer, as any business man with an ordinary amount of foresight would do. No one can dispute that "most" of the manufacturers are very courteous and painstaking, and I think I may say that I am on the best of terms with all those firms with whom I deal. But has it not struck your correspondent that "most" does not mean all? If he will kindly turn to my letter of November 7th, he will find that I referred to the *Associations* and not to individuals as looking after their own interests, and in doing so the Associations are only acting in accordance with the purpose for which they were established. I am sure that no manufacturer will credit me with any frictional intentions. A clock can only give correct time if all the wheels work smoothly one with another. Your correspondent "J.G.C." (November 14th) speaks truly when he says that an Exhibitors' Association formed on the right lines would be the strongest ally the K.M.A. could possess, not only in the matter of piracy (the suppression of which is almost as important to the legitimate Exhibitor as to the manufacturer) but in many other ways which it is not policy to discuss here.

The number of Exhibitors is daily becoming greater and the business is becoming such an important one that it is high time that the man who invests his capital and energy in this "one chick" should not have his interests looked after by any Association which has "other chicks to look after." Your Editorial of December 5th has boldly and plainly stated facts which alone are quite enough to necessitate the immediate formation of the proposed Association and it should be very gratifying to the majority of Exhibitors to see such a fair and square and fearless policy adopted by a trade paper. But absolute impartiality has been a most notable feature of the KINEMATOGRAPH WEEKLY ever since its first number, a fact I have heard commented upon more than once.

If there is any Exhibitor who has never had trouble with Local Authorities, Councils, Landlords and goodness knows whom else, then he is such a fortunate man as I have yet to meet.

The Kinematograph Exhibitors' business is only yet in its infancy; the future growth of the business will be enormous compared with its present dimensions. The Educational Department alone is in my opinion destined to play a very important part in the business, in fact it is impossible to foresee the enormous extent to which this branch of the business will grow, though it has been sadly neglected in the past. As an item on the entertainment program the picture show will always be popular, but the Educational animated picture will I am sure in the not very distant future, sink the "comic" into insignificance. My own experience with the great B.P. leads me to no other conclusion. Such beautiful "nature films" as Messrs. Urban and others are producing of foreign travels, animal life and industrial subjects are now quickly and surely converting the public to the fact that they can learn much more and much quicker from the celluloid strip, than from books or long and dry lectures from Professors not having the means handy of illustrating the subjects they have in hand. Such exhibitions should be handled by competent business men, men who are incapable of supporting the picture pirate, men who *by combination* will demonstrate to the "authorities" that their business is far too important to be "nipped in the bud" by harsh legislation. Landlords and ground landlords must be taught that in handing their premises to the Exhibitor they are not to anticipate that the value of their premises will drop or that their roofs will be blown up. Unfortunately things have recently happened which have brought the Kinematograph into ill-repute, and now the "authorities" are getting annoyed and are threatening all manner of stringent regulations in over zealousness. It is for the *Actual Exhibitors* to step in and give their views and suggestions before it is too late, before such new laws are framed as will cause endless annoyance and expense. Then there is the question of the Operators' examinations. I feel sure that 90 per cent. of the Exhibitors will agree with me that this important matter should be partially if not wholly governed by the man who "has to pay the piper," the man who has to make a reasonable profit after pleasing the public and all the various "authorities" with goods he buys from the manufacturer and places in the hands of his operators for use.

The operators to whom I have spoken on this subject have without exception agreed with me. Who is to look after the maintainance of a high tone in the business (so essential to every industry if it is to prosper indefinitely) the prevention of "cutting" and important matters, if it is not the man whom these things most concern, the Exhibitor?

We shall soon have tobacconists giving "picture shows free" to every purchaser of an ounce of tobacco or a "penny packet" of disinfectors. Only combination can stop this. There are several Associations connected with theatrical and allied professions and splendid work they are doing, but Kinematograph Exhibitors have become too numerous and important to allow themselves to remain a mere "side-issue." By combination our working expenses can be lowered and our profits proportionately increased, and I have come across no trade rivalry sufficient to prevent such a much-to-be-desired consummation being arrived at.

If properly carried though (and there should be no difficulty about this) the business of the Association should bring about results satisfactory not only to the Exhibitor, but to the Manufacturer and Operator alike, and conduce generally to the smooth working and ultimate greater profits of an important business.—Yours etc.,

"Tivoli Lightning Travels," Strand, W.C. F. OSCAR SEYD.

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

The British Cinema Co., Ltd.,

47, OLD KENT ROAD, LONDON,

Are prepared to

LET ON HIRE

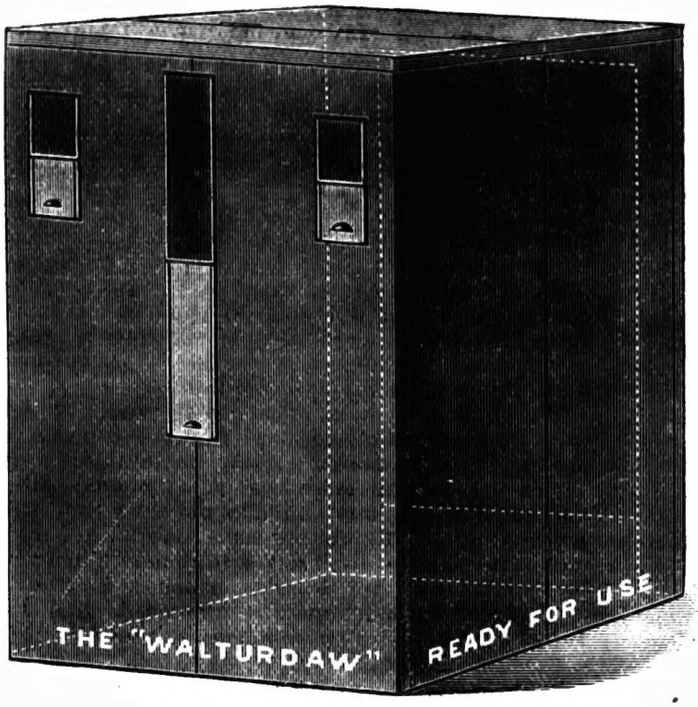
FOR ONE WEEK

6,000 FEET UP-TO-DATE FILMS

For the Sum of Five Pounds.

WALTURDAW.

The "Walturdaw" Portable Iron House.



In Halls licensed by the London County Council and some few other Governing Bodies, animated pictures are only allowed to be exhibited from within an iron chamber constructed according to the specifications of these Bodies and of the Fire Brigade Authorities. We have made a speciality of these boxes, so that, while they meet all requirements of the Licensing Authorities, they are yet so portable and easily handled, that they are no great encumbrance to the operator.

All the parts are numbered, and are fastened together with thumbscrews. Anyone can easily erect or pull down these houses in a few minutes.

Size when set up ready for use,
4 ft. 6 in. square, 6 ft. 6 in. high.
Price £5 10s. 0d.

Or 6 ft. 6 in. by 4 ft. 6 in., 6 ft. 6 in. high.
Price £6 10s. 0d.

WHY RISK A PANIC?

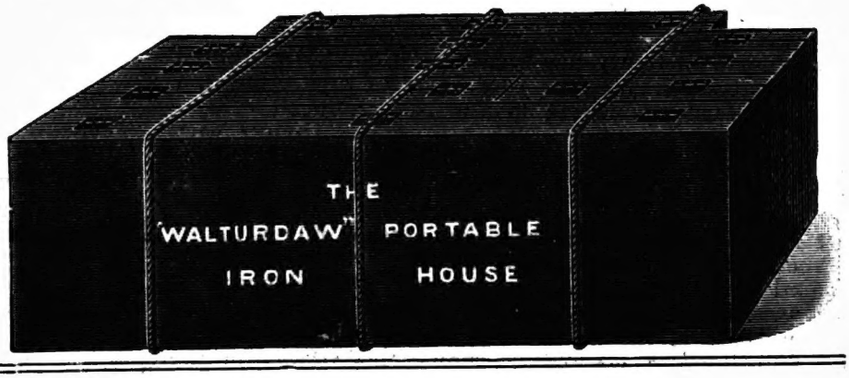
Use "Walturdaw" Iron Box and work in comfort and safety to your audience.

The "Walturdaw" Iron House packed for transit.

Weight about 2 cwt.

Always in stock.

Can be seen at any time.



The "Walturdaw" Co., Ltd.,

— 3, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Great Harwood ...	Tit Bits from my Camera, and Animated Pictures	W. H. Knowles
Blackburn ...	Kinematograph Tour to Switzerland	W. H. Knowles
Rye	Cape to Cairo Railway	Rev. A. F. Rogers
Hayward's Heath...	Nearly Wrecked	Mr. Raison
Newhaven ...	The House of Lords ...	...F. H. White
Newcastle ...	Renaissance Architecture	R. P. Twizell, A.R.I.B.A.
West Hartlepool ...	Story of St. Columba...	Canon Cosgrave
Scone	Pictures of West Africa	Rev. J. A. Tweele, M.A.
Darlington ...	What I Saw in Germany	S. R. Phillip
Hunmanby ...	Modern Life in Turkey ...	Mark Sykes
Glasgow	America and The Americans	Rev. D. P. M'Pherson
Edinburgh ...	Wonders of Liquid Air	J. Dobbie, D.Sc., F.R.S.
Borough Reference Library	Western Australia	W. H. Dolly
West Hartlepool ...	Wonders of the Midnight Sky	C. Nielson, F.R.A.S.
Frodingham ...	Journey on the Thames ...	A. Setterington
Abergele	Church in Wales ...	Rev. J. Silas Evans
Oldford	Holy Land	Mr. Garnet
Wearhead ...	Egypt	W. Turnbull
Eastbourne ...	Holiday in Herefordshire	Cr. J. C. Wright
Thurtondale ...	Norway	...Cr. J. W. Clark
Sawston	Canada	Rev. E. G. Alderson
Grays	Trip to New Zealand ...	...J. Fiel
Southampton ...	English Church History	Rev. J. E. Hatch, M.A.
Nottingham University...	Electricity	...Prof. Robinson, M.I.C.E.
Brandon	Atonement... ...	Rev. R. P. Williams
Rauceby	Church Catechism	The Vicar
Gt. Wolnetham ...	Missionary Work in Jamaica	Canon Ripley
Aberdeen ...	Hill Climbing in the Himalayas	Mrs. B. Workmau
Dundee	Leper Asylums in India ..	D. C. Green
Brighton	Church History	...Rev. G. Tindal-Atkinson
Darlington ...	New Zealand ...	Prof. Herbert Garrison

The intervention of the Lord Chamberlain has necessitated the abandonment of the scheme of presenting "Christmastide" at the New Theatre by the New Bioscope Co. We understand that the official's objection to the entertainment was that it was not a "dramatic performance."

"Twenty Tariff Reform vans, each carrying a cinematograph and gramophone, have started touring the country. The cinematograph, by the way, comes from France, and the gramophone from America." So says *London Opinion*, but we beg with all deference to point out that it is wrong. The kinematograph, in its practical form, saw the light in England, and the gramophone (disc talking machine) in Germany.

New Patent. Automatic Nernst Projector Lamp. The A.E.G. English Manufacturing Company, Ltd., of Charing Cross Road, are putting on the market a lamp which they claim will effectively replace arc lamps, limelight or acetylene, and which requires no attention. If this is so it will certainly be a great boon to all lanternists. We are making a critical test of the new appliance and will report on its capabilities later.

We have received an advance copy of the "Graphic Picture-book" advertised in our last issue. This is a very well got up catalogue and much more artistic in form than most catalogues which reach us. The cover is tastefully arranged in blue and white, and the contents are clearly set out, while, as is usually the case with the Graphic, the film descriptions give one a clear idea of the film itself. Showmen should get this book, which will be sent to anyone making application.

On Boxing Night Jeapes' Animated Graphic will open at the Wood Green Assembly Rooms and continue there for December 27th and 28th, with a special Christmas program of pictures. The leading films will be The Forty Thieves, His Sweetheart When a Boy, Liquid Electricity, Woodland Tragedy, Who Winked at the Soldier? Her First Bike Ride, Drama in Seville, Showman's Treasure and The Royal Wedding at Wood Norton. A program almost identical with the above is being presented by the same enterprising company at the Public Hall, Sutton, on December 30th and 31st.

Mr. A. C. Bromhead took a special journey to Liverpool, on Friday last, to pay a cheque running well into four figures to Mr. Harry Lauder, as royalties on the fine chronophone subjects the Company have taken of him. Mr. Lauder himself expresses the highest approbation regarding the Lauder chronophone subjects, and considers them as the greatest possible compliment to himself. There is little doubt but that they have considerably enhanced his reputation.

The Gaumont Company are adding yet another famous name to their list of chronophone subjects in that of the popular young conductor Max Darewski. Elaborate preparations are being made to take this famous young musician conducting his special band of musicians. A heavy cheque, said to be considerably over £1,000, was paid by the Gaumont Company at the signing of the agreement.

Prince Demidoff, a youthful scion of the great Russian princely family, who has been staying at Khartoum for some little time, left last week upon a long and arduous hunting expedition, the details of which have been conceived upon a very luxurious but impracticable scale. The young prince, who is twenty-three years of age, is accompanied by his medical adviser, his chef, and a fidus achates whose principal duties are to operate a fully equipped kinematograph apparatus, designed to faithfully portray the whole of the Prince's movements, especially when lion-hunting.

Proof was led in Dundee Sheriff Court, in the action by the Walturdaw Company, London, against Mr. Frank Percival, lately lessee of the Empire Theatre, Dundee, for the sum of £17 12s. 6d., which represented the hire of kinematograph films. Since the action was raised £5 was paid to account. The defence was that the account was an overcharge. One of the witnesses for the pursuers was a Dundee agent, who had been acting for the pursuers, and Mr. F. J. M'Kenzie, solicitor, Glasgow, who acted for the pursuers, repeatedly objected to questions put by the agent for the defence. Every such objection was repelled by Sheriff Campbell Smith. Mr. M'Kenzie ultimately went into the witness box and stated that he had no recollection of Mr. Percival having telephoned to his firm in Glasgow to state that the account was an overcharge. The Sheriff deferred his judgment.

— THE —
Concert Artistes' Journal
is the
Organ of the Entertainer.
3/6 per annum post free from
E. T. HERON & CO.,
9 & 11, Tottenham Street, London, W.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.
THE
Moving Picture World
AND
View Photographer.
The World Photographic Publishing Co.,
361, Broadway, New York.
Subscription—2 dols.—8/3—per Annum.

The Hepworth Manufacturing Co., Ltd.

New Hepwix Films.

SERVING THE WRIT.

No. 1661. Length 600 ft. Price £15.

A PAINLESS EXTRACTION.

No. 1673. Length 250 ft. Price £6 5s.

A RIDE IN THE SELKIRKS.

No. 1710. Length 350 ft. Price £8 15s.

THE STOLEN BRIDLE.

No. 1659. Length 125 ft. Price £3 2s. 6d.

New Rossi Film.

THE CONVENT GARDENER.

No. 114 Length 125 ft. Price £3 2s. 6d.

USUAL DISCOUNT.

The Hepworth Manufacturing Company, Ltd.,

15/17, CECIL COURT,

CHARING CROSS ROAD, LONDON, W.C.

Telephone 2451 Gerrard. **Telegrams—"Heptoic, London."**

Round the Provinces.

At the Edinburgh Grand Theatre the kinematograph entertainment continues to be very popular. A number of topical subjects are shown, chief among which is the Burns-Moir Fight film; Diabolo Maniac is the chief comic.

The popularity of the entertainment at the King's Hall, Birmingham, continues to increase. The pictures are, as usual, well selected and carefully operated, and the services of a number of variety artistes, among whom Miss Maudie Goodman is the chief, add to the attractiveness of the exhibition.

At the Ipswich Town Council a minute was adopted stating "That it be a recommendation to the manager that before April 12th, a fireproof cabinet be provided to enclose kinematograph when such entertainments be given." This refers to entertainments at the Social Settlement.

Mr. J. Duckworth is giving a particularly good program during Christmas week at the Central Hall, Colne. A Working Man's Christmas is the chief seasonable subject, and among other films are Super's Debut, Unknown Talent, Kitchen-maid's Dream, Black Magic, Swedish Stone Industry, Little Hero, and The Reckless Horseman.

Last week about 1,100 of Sheffield's poor children were entertained to tea in the Corn Exchange, through the generosity of a board of Doncaster ladies. The subsequent proceedings consisted of a kinematograph entertainment, after which presents from a huge Christmas tree were distributed.

The St. Louis Animated Pictures are at Ipswich Public Hall for a fortnight. Among the celebrities to be seen and heard by means of the chronophone are Ernie Mayne, R. G. Knowles, Gipsy Woolf and Hamilton Hill, while The Little Michus and The Mikado also figure in the program.

An excellent program is given at the Picture Hall, Bonner's Field, Sunderland. Burns *v.* Moir, Soldier's Wedding, Sailor's Revenge, Modern Burglars, Veiled Beauty, Unknown Talent, Unpleasant Legacy, When Mother Fell Ill at Christmas, and Fire at the Palace, Rhyl, are shown.

An entire change of program was seen at the Victoria Hall, Sunderland, last week. The chief films were King on the *Dreadnought*, Victoria Falls, Diamond Mining, Welsh Slate Quarries, Working Man's Christmas, Love Conquers All, Reckless Horseman, Johnny's Gun, and Mysterious Barrels.

The New Era British Empire Kinematograph Co. are exhibiting an excellent series of pictures at the Dundee Empire. Mysterious Barrels was unanimously voted the most amusing film shown, but Red Spectre ran it close in popularity. Governor's Invitation, Continental Holiday, and Life of a Cow-boy were also well received.

The Jarrow Bioscope Theatre was opened last week, Mr. Hugh Parry, from the local Empire, being the lessee and general manager. Very extensive alterations had been made, and the painters put the finishing touches for making it a very comfortable place of amusement. The prices are popular, and there is little doubt but that the Bioscope Theatre will receive a good share of patronage.

At a meeting of the Worcester Watch Committee, the Chief Constable suggested that some regulations should be made governing the use of kinematograph machines. Mr. Caldicott said that kinematograph entertainments were given at most concert halls and theatres. They should look into the matter, although they did not want to put the theatre authorities to additional expense. The matter was referred to the Watch Sub-committee.

Mr. S. Perkins delivered a lecture in the Kinnaird Hall, Dundee, last week, on his experiences in the Arctic Regions. Mr. Perkins took a trip on the whaling vessel *Morning*, and during the six months he was in the far north took a large number of animated and still photographs. Among those shown the best were A Rough Sea on the Atlantic, and the subject which the lecturer humorously called Perkins's Arctic Pageant, which depicted a group of natives performing a dance for the purposes of the kinematograph.

Although the distress in Sunderland is extreme, and over 8,000 men are out of work, there are in the town six animated picture shows the oldest established being Mr. G. Black's Picture Hall, where on a recent Sunday night, Mr. Black and his staff gave an extremely successful entertainment, including the film The Life of Christ, in aid of the Distress Fund, the sum realised being £14. Mr. Black, taking a practical interest in the distress in the town, is supplying 150 loaves of bread weekly to help to feed the "poor bairns" during the extreme famine.

THE HOLIDAYS.

The following list has been compiled to show at a glance the length of time the leading firms' premises will be closed during the present week, and should prove useful to film buyers who may wish to make a call:—

FIRM.	CLOSE ON	OPEN ON
Gaumont Coy.	Wednesday	Friday.
Chas. Urban Trading Co.	,,	Friday.
R. W. Paul	,,	Monday, 30th.
Walturdaw Co.... ...	,,	Friday.
Warwick Trading Co. ...	,,	,,
Vitagraph Co.	,,	,,
Cinematograph Syndicate	,,	,,
Williamson & Co. ...	,,	Monday, 30th.
Hepworth & Co. ...	,,	Saturday.
Graphic Cine Co. ...	Open all the Week.	

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

Orphans. 655 ft.

Hi! Hi! Stop! 350 ft.

Williamson Films.

27 CECIL COURT.
CHARING CROSS RD., LONDON, W.C.

Telegrams—Kinetogram, London.
Telephone 7393 Central.

Just in Time. 540 ft.

English Harvesting. 245 ft.

Cinematograph Specialists.

THE

GAUMONT COY.

Christmas Films, for the Christmas Bill.

You cannot do without these numbers.

The World's Champion Tenor.

No. 1815. Length 332 ft. Price £5 10s, 8d. net.

EXTRA SPECIAL.

CHRIST'S NATIVE NAZARETH.

The very thing for the Season. Historically and Traditionally True.
No. 1821. Length 212 ft. Price £3 19s. 6d. net.

BLUE BEARD.

Marvellously coloured. Absolute fidelity to detail. A beautiful reproduction of this old fairy tale.
No. 1695. Length 760 ft. Price £12 13s. 4d. net.
Extra for colouring £6 15s. net.

The Adventures of a Roll of Lino.

An absolute travesty of Comedy.
No. 623. Length 335 ft. Price £5 11s. 8d, net.

A POOR MAN'S CHRISTMAS.

APPROPRIATE. TYPICAL. REALISTIC.
No. 1817. Length 876 ft. Price £14 12s. 0d. net.

How can I Escape?

No. 1725. Length 300 ft. Price £5 0s. 0d. net.

The Matinee Hat.

No. 1814. Length 510 ft. Price £8 10s 0d. net.

The Would-be Hero.

No. 1813. Length 315 ft. Price £5 5s. 0d. net.

THE CLEVEREST PICTURE EVER PRODUCED.

The Milliner's Dream.

No. 1810. Length 340 ft. Price £5 13s. 4d. net.

EXTRA SPECIAL.

THE MESMERIST.

The finest of Comic Trick Films ever produced. Superbly staged in every detail. A winner right through. A perpetual laugh.
No. 1811. Length 495 ft. Price £8 5s. net.

Baby Goes Balooning.

Fun to the finish. Must be seen and had.
No. 1726. Length 240 ft. Price £4 net.

ORPHAN BULL PUPS.

No. 632. Length 175 ft. Price £2 18s. 4d. net.

A Trip to Norway.

A wonderful production faithfully recording Norway's most beautiful spots.
No. 561. Length 665 ft. Price £11 1s. 8d. net.

FROM FOREST TO FIRESIDE.

The Making of "Lloyd's News."
Stereoscopic Quality Throughout.
Approximate length 1200 ft. Exact length and price on application.

The Fountain of Eternal Youth.

We are able to supply this grand production magnificently tinted.
No. 1654. Length 800 ft. Price £20 0s. 0d. (Usual discount,
Extra for colouring, £7 net. Supplied in colours only.

NEW CLARENDON FILMS.

The Water Babies or The Little Chimney Sweep.

No. C160. Length 955 ft. Price £15 18s. 8d. net.

The Pied Piper of Hamelin.

No. C161. Length 775 ft. Price £12 17s. 8d. net.

A Soldier's Wedding.

A TRUE DRAMA. GRAPHIC SCENES.
No. C162. Length 675 ft. Price £11 5s. 0d. net.

That's Not Right! Watch Me.

No. C159. Length 595 ft. Price £9 18s. 4d. net.

Read this Advertisement, it will pay you.

Telegrams—**Chronophone, London.** Telephone—**2430 Gerrard.**

CHRONO HOUSE,

5 & 6, SHERWOOD St., & 18, DENMAN St.,

PICCADILLY CIRCUS, LONDON, W.

Paris, Barcelona, Berlin, Milan, Moscow, and Cleveland, Ohio, U.S.A.

The Electric Light in the Optical Lantern.

No. VII.

By C. M. H.

Now that we have devoted some considerable attention to the more technical part of the subject, it will be as well to turn our notice to the practical portion and deal with the matter from the point of view of the itinerant lanternist arriving upon the scene of his evening's labours.

First as regards the fuse. To refresh our memory, it may be again mentioned that the fuse is a kind of safety device inserted in an electrical circuit at different points along the wires, for the purpose of automatically breaking their continuity at any time, should the current become too large for them to carry with impunity. For the amount of current which you could draw from electric light mains would otherwise be only limited by the resistance offered by the work that you give it to do, and it might easily happen accidentally that that resistance was so small that an immense quantity of current would rush through the wires, with the probable result of burning them up, and doing considerable damage to the installation generally. A fuse is a piece of easily melted tin or lead wire, of small diameter in respect to the current that it is destined to carry. If from any cause this quanity of current is materially augmented, it will raise the temperature of that fuse wire above the melting point, and it will drop from between the terminals and immediately break the circuit and prevent the further flow of current. So it will be seen that the first thing a lanternist has to see to on arriving at a lecture hall is that the wires bringing the electrical supply into the premises are sufficiently large to carry the amount of current that he requires for his lamp, and that the fuses that are inserted in the circuit are such that they will not melt under any legitimate strain that they will be subjected to during the course of the evening. Over and above all the installation fuses in the hall, the lanternist should *carry his own private fuse*, which he can place in some easily accessible position near the lantern, and which he so arranges that it is in the lantern branch of the circuit only. No other current whatever should be drawn from the wire controlled by that fuse.

The next cut out beyond this, which would be one belonging to the hall, should be of greater capacity, so that in the event of an excess of current being taken from the wires the lantern fuse would be sure to give out first, for then the lanternist will know in a moment where to put in the renewal piece of fuse wire, and there will be the least possible delay. If the second cut-out is not exclusively on the lantern circuit—that is to say, if there are any other lights running on the wires in which the second cut-out is placed—that cut-out should be large enough to carry the current required to furnish the other lights, as well as enough to blow the lantern fuse and a little to spare.

Fuse wire is made in several different sizes, and the electrical lanternist should always be provided with a few pieces of suitable dimensions. The wire is kept in stock by all large suppliers of electrical accessories in most of the sizes of the standard wire gauge. One of these little instruments should also be carried by the lanternist, who will thus have a ready means of arriving at the current that a given fuse will carry. Thus, No. 18, S.W.G., which is 0.0437 in. diameter, will melt with a current of 15 amperes, while the next size smaller No. 20 will give way at 10 amperes. When two or more pieces of wire are combined to produce a fuse of larger capacity, they should be *twisted together* into a single rope, and it should be remembered that the amount of current which such a compound wire will carry is a little less than the sum of the maximum currents that the individual strands will bear. Thus, two pieces of No. 20 bound together would hardly take 20 amperes without fusing.

The next question which presents itself is as regards the resistance that will be necessary to control the flow of current through the lamp. This will depend, of course, to a certain extent, on the amount of light which it is desired the lamp shall yield, for the quantity of light is proportional to the current that passes through it, while the current depends upon the total resistance of the circuit. As the resistance which the arc presents to the passage of the electricity is not sufficient to prevent 100 volts from driving an incontrollable amount of electricity across it, it follows that an artificial or auxiliary resistance will be required to bring the total up to the necessary amount. What the extent of this artificial resistance should be it is rather difficult to say exactly, for the resistance of the arc (it is really more in the nature of a back electro-motive force than actual resistance) is a variable quantity, depending to a very great extent upon the amount of current flowing across it and upon various other factors.

Let us take a case for the ordinary practice of an electrical lanternist. We will suppose that the hall in which the show is to be given is a rather large one, taking, say, a sheet of thirty feet across or thereabouts. This will require, in order to give satisfactory results, a far brighter light than will be yielded by any limelight jet. The last time I operated an exectric lantern where the screen was of this size I used a lamp that required a current of 15 amperes, and the result was in every way satisfactory. We will suppose that the available electric supply is one of 100 volts pressure, as it was in this case, and as it is in nearly every case where the supply is drawn from the Corporations' lighting mains, or even from a private installation. Now the resistance of a 15 amperes arc is about 2.33 ohms, that of a 10 ampere arc being 4 ohms, and of a seven, 6.5 approximately. It is the first that we are concerned with. The total resistance of a 100 volt current in which 15 amperes flow must be 6.66 ohms, for 15 divided into one hundred goes six and two-thirds. That amount of resistance has to be built up of that of the arc together with an extra resistance to bring the total to that amount.

Of course, the resistance of the arc must be subtracted for the the total required, and the result, namely 4.33, is the amount of the artificial resistance that is required in circuit when it is desired to run an arc, taking 15 amperes, the original electro-motive force being 100 volts.

(To be continued.)

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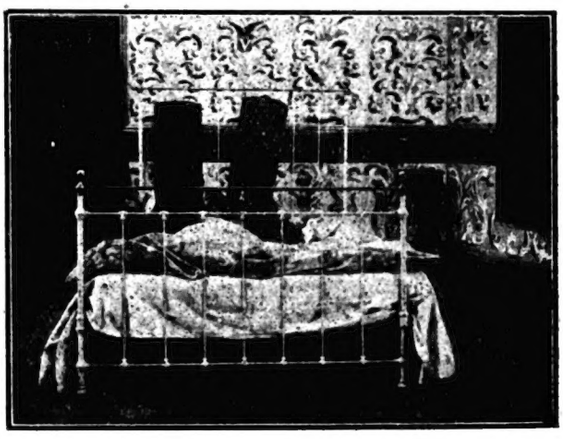

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Review of Latest Productions.

The Urban Co. have a film with the title A Disturbed Wedding Party. Through the mischievous propensities of one small boy, who clumsily steps on his sister's gown while officiating as a page at her wedding, and is cuffed for his offence, a large number of guests have their enjoyment completely spoilt. In a desire to revenge the punishment he has received, the boy buys a large amount of "itching powder" from a street vendor and, when an opportunity presents, drops it down the backs of the wedding guests. The effects are apparent in the hotel grounds, where the guests are enjoying a dance. The exercise heats them and brings the powder into action. The dance is interrupted while the guests ineffectually try to allay the irritation. The methods by which they attempt to do this are those usually adopted in these cases, the backs of chairs, adjacent trees and similar objects with a hard surface being liberally resorted to by the tormented victims. The next scene shows the party posed for the inevitable wedding group, but just as the photographer is about to press the bulb the guests, who have been restraining their feelings with some difficulty, with one accord begin to wriggle and squirm in their seats and finally get up and run away with the photographer following in the rear. A series of views then follows showing the guests doing a good office for each other in secluded parts of the grounds. The bride's father and mother alleviate their irritation by means of a walking stick. The newly married couple have recourse to a friendly tree-trunk. but the relief being only temporary, the maddened groom at last takes a leap into the adjacent river, where others of the guests, in an attempt to rescue him, follow, to be pulled out in a very dripping and dejected state and to return to the hotel, with the grinning boy following behind.

In The Adventures of a Street Singer Urban's illustrate the adventure of a lazy street singer, to whom we are introduced in his humble home. His wife is urging him into the street with a broom to get money for household necessaries. In the street, being too lazy to depend upon his own exertions. he takes a stand by two beggar women, and when money is given them, claims a share, to find that the ladies are quite capable of taking their own part, aud to leave considerably quicker than he came. His next performance is outside a shop, from which the proprietor removes him by means of a birch broom. Then outside a cafe, on his refusing to go, the proprietor turns a hose full on him and persuades him to alter his mind. Sundry other adventures befall him, and he arrives home cashless, to meet with an angry reception from his wife.

A Day by the Sea, also of Urban make, is a particularly clearly photographed subject. The humorous experiences of a large family at the sea-side resort are amusingly shown, and the acting of the characters is very good. Trouble begins at the railway station, where mother engages one cab and father another, and a squabble ensues, which results in neither being engaged, and in strong language and stronger action from the two drivers. A funny scene shows the party enquiring the way to the sailing vessels, from a polite stranger. While he is indicating the direction with one hand, he is inserting the other in father's trouser pocket and removing his purse, with the result that, when the boats are reached, the whole party is forced to return, from lack of money to pay the fares. The whole party then takes to the water—an amusing scene—and the subject concludes with a view of them all in the grip of mal-de-mer on the steamer on the homeward voyage.

Hepworths have A Ride in the Selkirks. This is a panorama taken on the Canadian Pacific Railway. The scenery is charming, and some of the best in the Rockies. The views give a fine idea of the wonderful country, and the train passes through vast stretches of land—all waiting to be occupied, while here and there we pass by little homesteads rigged up in rather rough style but looking comfortable and prosperous.

Gaumont's chief comic rejoices in the title of The World's Champion Tenor. In the opening scene the tenor makes his appearance carrying a huge volume of vocal music. He has come to show off his powers to a manager of a large variety hall. The manager seats himself at the piano while the tenor makes ready to sing. As soon as the first notes are sounded pictures begin to fall from the wall, ornaments from the chimneypiece, and furniture begins to move. The man at the piano stops with amazement as things begin to fall about his ears. Then the tenor has a second try, with the same disastrous result. The other man then fires him from the room. The tenor next betakes himself to a talking machine company. Here he approaches the manager and persuades him to take a record of his voice. The recording machine is made ready, while the tenor has to make elaborate preparations for the recording. The recording begins, and so does the fun. Discs jump from their places, smashing on the floor; operators fall prostrate; machines fly about, and the whole place is at once a pandemonium of confusion and noise. They quickly tire of the tenor here, and his exit is quicker than his entrance was, and less dignified. The same sad fate is his in a café when he shouts for his dinner. Here his life is threatened, and he flies to the public telephone to call the police. At the other end we see the station. The call bell rings, and an officer receives the message. The effect of that message on the man is terrific; he leaps from his chair, while the writing materials fly in all directions. Other officers try to grapple with the receiver, which is leaping about on the floor, but without effect, for no one can hold it.

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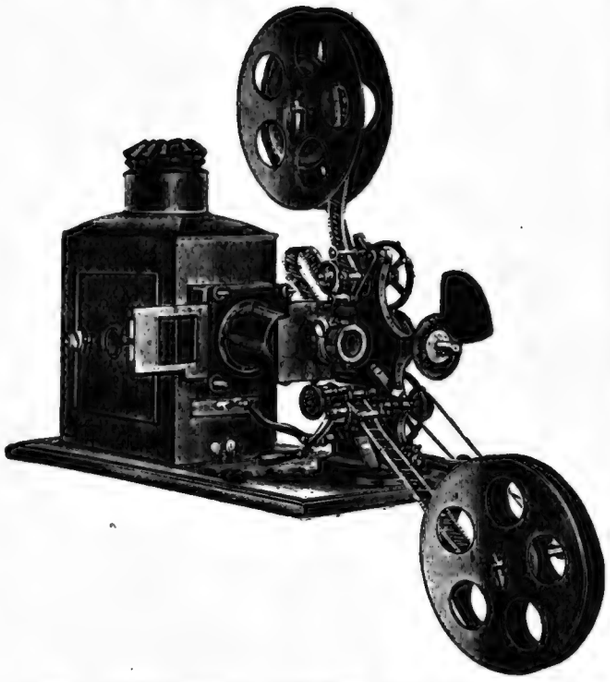

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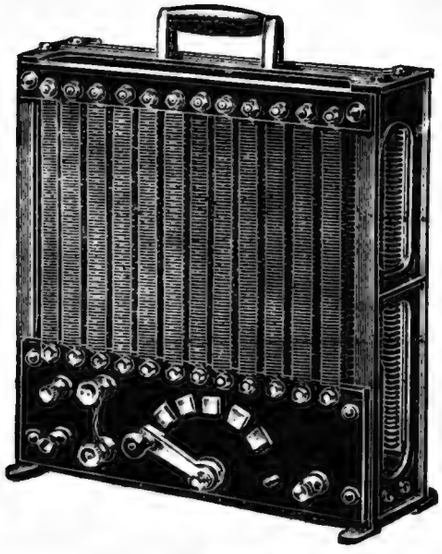

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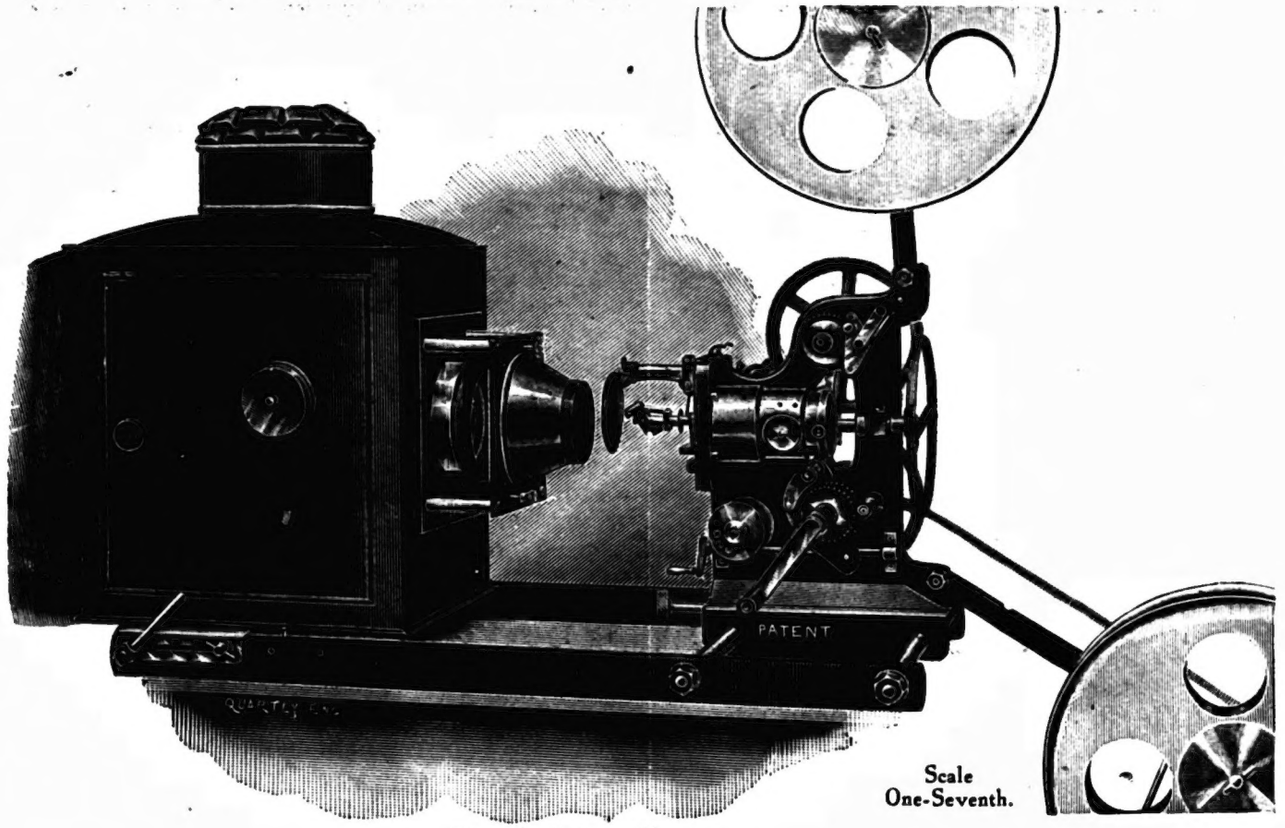

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Food is given to the half starved urchin, who thoroughly enjoys the repast. Frost patterns on the window pane attract the children's attention, when a snowball crashes through the glass; the snowball is placed on the window sill by the little girl, when suddenly it changes into a fairy, who invites the children into it, and all three float through the broken pane into

The Home of Santa Claus.

A large Christmas pudding monopolises the scene, changing mysteriously into the form of Santa Claus. Clapping his hands, the fairy and children come sailing down into his domain.

The Home of the Poor.

An attic, empty grate and a weary woman rocking a babe to sleep as she grieves for her lost boy; suddenly the door opens and the returned waif rushes into the arms of his mother. Santa Claus and the little girl come in, the old man wishing the poor mother a "Merry Christmas." Sadly she shows the empty cupboards to Santa Claus, who claps his hands, and lo! the shelves are filled with the best of good cheer; waving his arms, chairs and tables appear and holly decorates the walls, and a large Christmas tree magically appears on the table, from which Santa Claus takes a cracker, inviting the boy and girl to pull; the cracker bursts and a banner flies forth bearing the words

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